

# ATTO II

## L'uomo della caverna

Sala nel palazzo d'Acciano in Antiochia.

### CORO DI AMBASCIATORI

*Acciano è seduto sul trono, dinanzi a lui stanno gli Ambasciatori, Soldati e Popolo.*

*Allegro risoluto*

Fl.  
f

Ott.  
f

Ob.  
f

Cl.  
Do  
f

Fg.  
a2  
f p

Sol.  
f

Cor.  
Do  
f

Trb.  
Re  
a2  
f

Trbn.  
a3  
f

Cmb.  
f

This system contains the first four measures of the orchestral introduction. The woodwinds (Flute, Oboe, Clarinet in D, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth and sixteenth notes. The brass instruments (Trumpets, Trombones, and Cymbals) provide harmonic support with sustained notes and accents. The tempo is marked 'Allegro risoluto'.

*Allegro risoluto*

I.  
Vni.  
f p

II.  
f p

Vle.  
f p

Uniti  
Vc.  
Cb.  
f p

This system contains the next four measures of the orchestral introduction. The string section continues the rhythmic pattern, with the first and second violins, viola, and the unified voices of the violoncello and double bass. The tempo remains 'Allegro risoluto'.

Fl.

Ott.

Ob.

Cl.

Do

Fg.

Sol

Cor.

Do

Trb.

Re

Trbn.

Cmb.

RE - SOL

Ip.

mb.

G. C.

Ten.

Bassi

Edunque ve-ro?

Edunque ve-ro?

I.

Vni

II.

Vle

Vc.

Cb.

SCIANNO

Splen-de-re vi - d'io, le i-ni - que spa-de!

CORO

Au -

Au -

I. Vni

II. Vni

Vle

Vc. Ch.

1

Cor. Sol.

Trb. Re

Trbn.

*con ferocia sempre*

CORO

- da - ci'a che le bar - ba-re la - sciar natie con - tra de?

- da - ci'a che le bar - ba-re la - sciar natie con - tra - de?

1

I. Vni

II. Vni

Vle

Vc. Ch.





Fl. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. I. *p*

Sol

Cor. Do III. *p*

Trb. Re a2 *f*

Trbn. a3 *f*

Cmb.

ACCIANO

For-ti, crude-li, e - sul-ta - no      dis-tupri e di ra-pi - ne;

I. Vni Arco *f* *p*

II. Vni Arco *f* *p*

Vle Arco *f* *p*

Vc. Arco *f* *p*

Ch. Arco *f*

Fl.

Ob.

Cl. I.  
Do

Fg.

Sol.

Cor.  
Do

Trb. a 2  
Re

Trbn. a 3

Cmbs.

ACCIANO

la scian do vunque un cu - mu - lo di stra gi, di stra gie di ru - i - ne.

I.

Vni

II.

Vle

Vc.

Cb.

6

2

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *ff*

Sol. *ff* <sup>a2</sup>

Cor. *ff*

Do *ff*

Trb. *ff*

Re *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Tmb. *ff*

Q.C. *ff*

ACCIANO *ff*

Ten. *ff* Deh scendi, Allhà ter - ri-bi-le, i per-fi-dia pu - nir!

CORO *ff* Deh scendi, Allhà ter - ri-bi-le, i per- dia pu - nir!

Bassi *ff* Deh scendi, Allhà ter - ri-bi-le, i per-fi-dia pu - nir!

2

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff* <sup>Uniti</sup>

Ch. *ff*

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

Arco

Arco

Arco

1.

Oh. *p ben stacc.*

Cl. *p*

Do

Fig. *ben stacc.*

Sol *a2*

Cor. *ben stacc.*

Do *ben stacc.*

Trb. *a2*

Re *ben stacc. pp*

Trbn. *ben stacc.*

Cmb. *ben stacc.*

Tp. *ben stacc.*

Tmb. Q. C.

ACCIANO *sottovoce*

Or che d'Euro - pa il ful-mi - ne mi - nacciaino - stri cam - pi,

CORO *sottovoce*

Or che d'Euro - pa il ful-mi - ne mi - nacciaino - stri cam - pi

Or che d'Euro - pa il ful-mi - ne mi - nacciaino - stri cam - pi

Arco

I. *ben stacc.*

Vni

II.

Vle

Vc. Cb.

I.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.  
Do

Trb.  
Re

Trbn.

Cmb.

Tp.

Tmb.  
Q. C.

ACCIANO

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

CORO

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

I.

Vni

II.

Vle

Vc.  
Ch.

The image shows a page from a musical score, likely for a symphony or opera. It features multiple staves for various instruments and vocal parts.

**Instruments:**

- Fl. (Flute)
- Ott. (Oboe)
- Ob. (Clarinet)
- Cl. (Bassoon)
- Fg. (Horn)
- Sol. (Trumpet)
- Cor. (Trombone)
- Trb. Re. (Trumpet)
- Trbn. (Trombone)
- Cmb. (Cymbal)
- Tp. (Snare Drum)
- Tmb. Q. C. (Timpani)

**Vocal Parts:**

- ACCIANO
- CORO

**Lyrics:**

e sen-ti-rem nel - l'a-ni-ma scor-re-re il tuo va -  
e sen-ti-rem nel - l'a-ni-ma scor-re-re il tuo va -  
e sen-ti-rem nel - l'a-ni-ma scor-re-re il tuo va -

**Dynamics and Articulation:**

- ff* (fortissimo)
- pp* (pianissimo)
- pizz.* (pizzicato)
- stacc.* (staccato)
- acc.* (accent)

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Sol  
Cor.  
Do  
Trb.  
Re  
Trbn.  
Cmbs.  
Tp.  
Tmb.  
O. C.

BANDA  
ACCIANO  
CORO

*ff* *ferocemente e stacc.*

-lor. Giu-riam!... Noi tut-ti sor-ge-re come un sol  
-lor. Giu-riam! Noi tut-ti sor-ge-re come un sol  
-lor. Giu-riam! Noi tut-ti sor-ge-re come un sol

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*arco* *ff*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

CORO

uom, un soluom ve - drai, scordar le gareeac.

uom, un soluom ve - drai, scordar le gareeac.

uom, un soluom ve - drai, scordar le gareeac.

I.  
Vni

II.

Vle

Vc.  
Cb.



ACCIAIO

-cenderne u - n'i - ra so - la, un'i - ra o - mai; qua - le fia

CORO

-cenderne u - n'i - ra so - la, un'i - ra o - mai; qua - le fia

-cenderne u - n'i - ra so - la, un'i - ra o - mai; qua - le fia

I. Vni *pizz.* *arco*

II. *pizz.* *arco*

Vle *pizz.* *arco*

Vc. *pizz.* *arco*

Ch. *pizz.* *arco*

BANDA

ACCIAIO

scam-po, scam-po ai perfi - di, se tu ne in-fiam - mi, se tu ne in-

CORO

scam-po, scam-po ai perfi - di, se tu ne in-fiam - mi, se tu ne in-

scam-po, scam-po ai perfi - di, se tu ne in-fiam - mi, se tu ne in-

I. Vni

II. *v.*

Vle

Vc. *v.*

Ch. *v.*

4

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
a 2

Cor.  
Do  
a 2

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tnb.  
Q. C.

BANDA

ACCIANO

CORO

*sottovoce*

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

-fiam-mi, se tu neinfiam - mi il cor? se tu neinfiammi, se tunein-

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tu nein-

4

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

14 c

Ob. *I.*

Cl. *Do*

Fg.

Sol. *a2*

Cor. *Do* *a2*

Trb. *I.* *Re*

Trbn.

Cmb.

Tp.

Tmb. *O. C.*

ACCIANO

CORO

*I.*

Vni

II.

Vle

Vc. *Ch.*

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

-fiammi se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
a2

Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
Q. C.

BANDA

ACCIAIO

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

16

5

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a 2

Sol.  
a 2

Cor.  
Do  
a 2

Trb.  
Re  
a 3

Trbn.  
a 3

Cmb.

Tp.

Tmb.  
O. C.

BANDA

ACCIAIO

8.

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

sorger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

5

I.

Vni

II.

Vie

Vc.  
Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Sol.  
Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

AGGIANO

CORO

- riam! giuriam! giuriam! noi tut-ti

- riam! giu-riam! giuriam! noi tut-ti

- riam! giu-riam! giuriam! noi tut-ti

I.  
Vni

II

Vle

Vcr  
C.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Sol.  
a2

Cor.  
Do  
a2

Trb.  
Re

Trbn.  
a3

Cmb.

Trp.

Tmb.  
Q. C.

BANDA

ACCIANO

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

sor-ger comeun sol uo-mo, comeun sol uo-mo, sì ve - dra - i, se tune in.

sor-ger comeun sol uo-mo, comeun sol uo-mo, sì ve - dra - i, se tune in.

sor-ger comeun sol uo-mo, comeun sol uo-mo, sì ve - dra - i, se tune in.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a 2

Sol.  
a 2

Cor.  
Do  
a 2

Trb.  
Re

Trbn.  
a 3

Cmb.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

CORO

I.  
Vni

II.  
Vni

Vle

-Vc.  
Cb.

fiam - mi, se tu nein - fiammi, se tu nein - fiammi, neinfiammil  
fiam-mi, se tu nein - fiam-mi, se tu nein - fiammi, neinfiammil  
fiam- mi, se tu nein - fiam-mi, se tu nein - fiammi, neinfiammil

6

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

cor, giu - riam, giu - riam, giu - riam, giu - riam, giu - riam, giu -

cor, giu - riam, giu - riam, giu - riam, giu - riam, giu - riam, giu -

cor, giu - riam, giu - riam, giu - riam, giu - riam, giu - riam, giu -

6

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

FL.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

ACCIAIO

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

- riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -

- riam, giu - riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -

- riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -

23

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

(partono)

- riam.

CORU

- riam.

- riam.

I.  
Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
Q. C.

I.  
Vni

II.  
v

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
O. C.

I.  
Vni

II.

Vle

Vc.  
Cb.

# SCENA E CAVATINA

ORONTE

*Largo*

Fl. *p*

Cl. *p*

Vc.

Fl.

Cl. *Do*

SOFIA

Sospi - ra, piange, i suoi

ORONTE

Oh madre mi - a, che fa co-lei?

I.

Vni *p*

II.

Vle *p*

Vc. *p*

Fl. *p*  
 Ob. *p*  
 Cl. *p*  
 Do *p*  
 Fg. *p*

SOFIA *ca - - ri chia - ma... pur l'infe - li - ce t'a - ma (con enfasi)*  
 ORONTE *Mortal di me più*

I. *p*  
 Vni *p*  
 II. *p*  
 Vle *p*  
 Vc. *p*  
 Cb. *p*

Fl. *p*  
 Ob. *p*  
 Cl. *p*  
 Do *p*  
 Fg. *p*

SOFIA *morendo (Oh voglia, oh voglia Id.*  
 ORONTE *lie - to non ha non ha la ter - - ra!*

I. *p*  
 Vni *p*  
 II. *p*  
 Vle *p*  
 Vc. *p*  
 Cb. *p*



*SOFIA*

- di - o schiarar co - sì la men - te al fi - glio

I. Vni

II.

Vle

Vc.

Fl.

Ob.

Cl.  
*Do*

Fg.

*SOFIA*

mi - o!)

I. Vni

II.

Vle

Vc.

Ch.

# I LOMBARDI ALLA PRIMA CROCIATA

ATTO II. - CAVATINA e CABALETTA (\*) “La mia letizia infondere....”,

ORONTE (T.)

(Durata: min. 6)

(Nuova Cabaletta, dur: min. 4)

GIUSEPPE VERDI

**7 Andante**

Ottavino

Flauto

2 Oboi

2 Clarinetti in Do

2 Fagotti

4 Corni  
in Mi  
in La

2 Trombe in Fa

3 Tromboni

Cimbasso

Oronte

*con gioia*

La mia — le-ti-zia in-fon-de-re vor-rei nel suo bel

**7 Andante**

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

*p*

*Pizz.*

*p*

*Pizz.*

*p*

(\*) Invece della Cabaletta si può eseguire la Nuova Cabaletta, (pag. 28)

Ou.  
 Fl.  
 Ob.  
 Cl.  
 in D  
 Fg.  
 in A  
 Cor.  
 in F  
 Trb.  
 in F  
 Trbn.  
 Cimb.

Oronte  
 co - re! vor - rei de - star co' pal - pi ti del mi - o bea - to a - mo - re

*dolce*

Vni I.  
 Vni II.  
 Vle.  
 Ve.  
 Ch.

Ott.

Fl.

Ob.

Cl.  
in D<sup>B</sup>

Fg.

Cor.  
in F<sup>A</sup>

Trb.  
in F<sup>A</sup>

Trbn.

Cimb.

Oronte

*marcato*

*con forza*

*p dolciss.*

tan - tear - moni - e nel - l'e - te - re quan - ti pian - e - ti e - gli

Vni I. :

Vni II.

Vle

Vc.

Ott. *p*

Fl. *f* *p*

Ob. *f* *p* *3* *1.*

Cl. in D<sup>B</sup> *f* *p* *3* *1.*

Fg. *f* *p* *3* *1.*

in MI  
Cor *f* *p*

in F<sup>4</sup>

Trb. in F<sup>4</sup>

Trbn. *f*

Cimb. *f*

Oronte *con slancio*  
 ha: ah! ir se - coal cie - lo, ed er - ger.mi *p*

Vni I. *f* *p* *3*

Vni II. *f* *p* *3*

Vle. *f* *p* *3*

Vc. *f* *p*

Cb. *f* *p* *Arco*

Ott. *f* *p* 6 6

Fl. *f* *p* 3 6 6

Ob. *f* *p* 3 6 6 *p* 3

Cl. *f* *p* 3 6 6 *p* 3

in D $\flat$

Fg. *f* *p* 3 6 6 *p* 3

in M $\flat$

Cor. *f* *p* 3 6 6 *p* 3

in F $\sharp$

Trb. *f* *p* 3 6 6 *p* 3

Trbn. *f* *p* 3 6 6 *p* 3

Cimb. *f* *p* 3 6 6 *p* 3

Oronte

do - ve mortal non va, no, non va, ir se - co al cielo ed er - ger mi dove morr.

Vni I. *f* *p* 3 6 6

Vni II. *f* *p* 3 6 6

Vle. *f* *p* 3 6 6

Vc. *f* *p* 3 6 6

Cb. *f* *p* 3 6 6

Ou.  
 Fl.  
 Ob.  
 Cl.  
*in D<sup>3</sup>*  
 Fg.  
*in A<sup>1</sup>*  
 Cor.  
*in F<sup>4</sup>*  
 Trb.  
*in F<sup>4</sup>*  
 Trbn.  
 Cimb.

Oronze  
 \_tal, — mortal — non va,      dove mor-ta - le,      dove mor-tal,      mortal — non

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

Ott.

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

in M $\flat$   
Cor.

in F $\sharp$

Trb.

Trbn.

Cimb.

Oronte

va, dove mor-tal, mortal, mortal non va, dove mor-tal, mortal, mortal—non

Vni I.

Vni II.

Vle

Vc.

Ch.



Ott.  
 Fl.  
 Ob.  
 Cl.  
 in D  
 Fg.  
 in MI  
 Cor.  
 in F  
 Trb.  
 in F  
 Trbn.  
 Cimb.  
 Oronte  
 Vni I.  
 Vni II  
 Vle.  
 Ve.  
 Cb.

*pp*  
*dolciss.*  
*p*  
*p*  
*p*  
*Pizz.*  
*Pizz.*

va, non va, non va!

8 Allegro

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in D  
 Fg.  
 in Mb  
 Cor.  
 in Eb  
 Trb.  
 in Mb  
 Trbn.  
 Cimb.

Sofia  
 Oh! ma pen-sa, che non puoi far-la tua, se non ti protri pri-ma al Dio de' pa-dri

8 Allegro

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.  
 Arco

On.  
 Fl.  
 Ob.  
 Cl.  
*in D*  
 Fg.  
*in Ml*  
 Cor.  
*in F*  
 Trb.  
*in Ml*  
 Trbn.  
 Cimb.  
 Sofia  
*suoi.* Oh mia gio-ja!  
 Oronte  
 Sien miei sen-si i sen-si vo-stri Oh madre mi-a già pen-  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in D  
 Fg.  
 in A  
 Cor.  
 in F  
 Trb.  
 in A  
 Trbn.  
 Cimb.

Oronte  
 allarg. morendo  
 sai più volte in cor che sol ve-ro il Nume si-a di quel l'an-gelo d'a-mor

segue Cabaletta  
 oppure Nuova Cabaletta pag. 28.

Viol. I.  
 Viol. II.  
 Vle.  
 Vc.  
 Cb.

# CABALETTA

9 Allegro moderato assai

allarg.

Orchestra score for measures 1-5:

- Ob.**: *l.* *p con espress.* (First oboe part with expressive phrasing)
- Fg.**: *pp-* (Fagotto part, piano)
- Cor.**: *in M $\flat$*  and *in L $\flat$*  (Cori parts)
- Trb.**: *in M $\flat$*  (Trumpet part)
- Trbn.** (Trombone part)
- Cimb.** (Cymbal part)
- Oronte** (Solo part)

9 Allegro moderato assai

allarg.

String score for measures 1-5:

- Vni I.**: *Pizz.* *p* (Violini I, pizzicato, piano)
- Vni II.**: *Pizz.* *p* (Violini II, pizzicato, piano)
- Vle.**: *Pizz.* *p* (Viola, pizzicato, piano)
- Vc.**: *Pizz.* *p* (Violoncello, pizzicato, piano)
- Cb.**: *Pizz.* *p* (Contrabbasso, pizzicato, piano)

Op.  
 Fl.  
 Ob.  
 Cl.  
 in D $\flat$   
 Fg.  
 in M $\flat$   
 Cor.  
 in F $\sharp$   
 Trb.  
 in M $\flat$   
 Trbn.  
 Cimb.

*con espress.*  
 Oronte  
 Co-me pote - va un an - ge-lo cre-ar si pu - ro il cie - lo.

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

stent.

Orn.

Fl.

Ob.

Cl.  
in D<sup>3</sup>

Fg.

in M<sup>b</sup>  
Cor.  
in F<sup>b</sup>

Trb.  
in M<sup>b</sup>

Trbn.

Cimb.

Oronte

ea gli occhi suo \_ i non schiu de re di veri ta de il ve \_ lo? Vie ni, \_ m'addu cia

stent.

Vni I.

Vni II.

Vle.

Vc.

Cb.

10

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in Mib  
 Cor.  
 in Lab  
 Trb.  
 in Mib  
 Trbn.  
 Cimb.

Oronte  
 le - i, ri-schiari i sen - si mie - i, vie-ni, e nel ver s'ac - que-ti-no la dubbia

10

Vm I.  
 Vni II.  
 Vle  
 Vc.  
 Cl.



stent.

Orchestra score for the first system, featuring woodwinds and strings. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments listed are:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. in D<sup>o</sup> (Clarinet in D)
- Fg. (Fagotto/Bassoon)
- in Mib (Corni in B-flat)
- Cor. in F<sup>o</sup> (Corni in F)
- Trb. in Mib (Trombe in B-flat)
- Trbn. (Tromboni)
- Cimb. (Cimbali)

The woodwinds and strings are playing sustained notes, with some instruments (Fl., Ob., Cl., Fg.) having long, curved lines indicating sustained notes. The strings (in Mib, Cor., Trb., Trbn., Cimb.) are playing sustained notes. The dynamics are marked *p* (piano) for the strings.

Vocal score for Oronte, featuring a melodic line with lyrics. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are:

*con grazia*  
men.te, la dubbia menteeil cor,vie\_ni, vieni, e s'ac\_que.li\_no la dubbia menteeil cor,vie\_ni, vieni'e s'ac.

stent.

Orchestra score for the second system, featuring strings. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments listed are:

- Vni I. (Violini I)
- Vni II. (Violini II)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The strings are playing sustained notes, with some instruments (Vni I, Vni II, Vle., Vc., Cb.) having long, curved lines indicating sustained notes. The dynamics are marked *p* (piano) for the strings.

# Allegro

Ott.

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

in M $\flat$   
Cor.

in L $\flat$

Trb.  
in M $\flat$

Trbn.

Cimb.

Sofia

Oronte

fi - gio! l'infu - se un an - ge lo per tua salu - tea

...queti no la dubbia mente il cor!

# Allegro

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott. *f*  
 Fl. *f*  
 Ob. *a 2* *f*  
 Cl. *a 2* *f*  
 in DO  
 Fg. *f*  
 in MI:  
 Cor. *f*  
 in LA:  
 Trb. *f*  
 in MI:  
 Trbn. *f*  
 Cimb. *f*  
 Sofia  
 - mor, per tua sa-lu - te a-mor!

Oronte *con espress.*  
 Co-me pote - va un an - ge-lo cre-

Vni I. *f* *p*  
 Vni II. *f* *p*  
 Vle *f*  
 Vc. *f* *Arco* *Pizz.* *p*  
 Cb. *f* *Arco* *Pizz.* *p*

stent.

Ort.

Fl.

Ob.

Cl.  
in DO

Fg.

in Mib  
Cor.

in Lab

Trb.  
in Mib

Trbn.

Cimb.

Oronte

\_ar si pu - ro il cie - lo ea\_gliacchisuo - i non schiu.de.re di veri.ta.de il

stent.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in D $\flat$   
 Fg.  
 in M $\flat$   
 Cor.  
 in F $\flat$   
 Trb.  
 in M $\flat$   
 Trbn.  
 Cimb.

*p*  
*1.*  
*p dolce*  
*p*  
*p*

Oronte  
 ve - lo? Vie ni, m'addu\_cia le - i, ri\_schiari i sen - si mie - i,

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

stent.

Ott.

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

in M $\flat$   
Cor.

in F $\flat$

Trb.  
in M $\flat$

Trbn.

Cimb.

Oronte

viene nel ver — s'ac-que-ti-no — la dubbia men-te, la dubbia mente e il cor, vie-ni, vieni, e s'ac-

stent.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

in M $\flat$   
Cor.  
in L $\flat$

Trb.  
in M $\flat$

Trbn.

Cimb.

Oronte

\_que.ti \_no la dubbia men.tee il cor, vie \_ ni, vie.ni, e s'ac.que.ti \_no la dub \_ bia mentee il .

Vni I.

Vni II.

Vle

Vc.

Cb.

**12 Allegro**

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in D $\flat$  *ff*

Fg. *ff*

in M $\flat$   
Cor. *ff*  
in F $\flat$

Trb. in M $\flat$  *ff*

Trbn. *ff*

Cimb. *ff*

Sofia  
Per tua salu - te a-mor, per tua salu - te a-mor, per

Oronte  
cor, la men - te il cor, la men - te, il cor, la

**12 Allegro**

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff* Arco

Cb. *ff* Arco



Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in MI*  
 Cor.  
*in Fa*  
 Trb.  
*in MIb*  
 Trbn.  
 Cimb.

Sofia  
 Oronte

a a-lu - - te a - mor!  
 dub - bi - a men - - te, il cor!

Vni I.  
 Vni II.  
 Vle  
 Ve.  
 Cb.

On.  
 Fl.  
 Ob.  
 Cl.  
 in D  
 Fg.  
 in Mib  
 Cor.  
 in LA  
 Trb.  
 in Mib  
 Trbn.  
 Cimb.  
 Oronte

Violini I. Violini II. Viola Violoncello Contrabasso

# NUOVA CABALETTA

**Allegro moderato**

Ort.

Fl.

Ob.

Cl.  
in Sib

Fg.  
a 2

in Mib

Cor.  
in Lab

Trb.  
in Mib

Trbn.

Cimb.

Oronte

**Allegro moderato**

Vni I.

Vni II.

Vle

Vc.  
Pizz.

Cb.  
Pizz.

c

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in *Sib*  
 Fg.  
 in *Mib*  
 Cor.  
 in *Lab*  
 Trb.  
 in *Mib*  
 Trbn.  
 Cimb.  
 Oronte

Musical score for woodwinds, brass, and percussion. The score includes parts for Oboe, Flute, Clarinet in Sib, Bassoon, Horn in Mib, Trumpet in Lab, Trombone, Cymbal, and Oronte. The music is in 2/4 time and features various dynamics like *p*, *f*, and *a 2*.

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features various dynamics like *f* and *Arco*.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in Sf.  
 Fg.  
 in Mb.  
 Cor.  
 in Mb.  
 Trb.  
 in Mb.  
 Trbn.  
 Cimb.

Oronte  
 Co \_ me po \_ te \_ va un an \_ ge . lo      cre \_ ar si pu \_ ro il cie \_ lo

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.

Fl.

Ob.

Cl.  
in Bb

Fg.

in Mb  
Cor.

in Eb

Trb.  
in Mb

Trbn.

Cimb.

Oronte

e agli oc.chi suoi non schiudere di ve-ri-ta-de il ve-lo? Vie-ni, m'addu-ci a

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.  
in Sb

Fg.

in Mb

Cor.  
in F

Trb.  
in Mb

Trbu.

Cimb.

Oronte

lei, m'addu - cia lei, m'addu - cia le - i, ri - schiarì i pensier mie - i, ri -

Vni I.

Vni II.

Vle.

Vc.

Ch.

allarg.

a tempo

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in Sb  
 Fg.  
 in Mib  
 Cor.  
 in Lab  
 Trb.  
 in Mib  
 Trbn.  
 Cimb.

Oronte  
 -schiarì pen - sier miei, rischia - ri, rischia - - ri i pensier miei, vie nie nel ver s'ac -

allarg.

a tempo

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.



Ott.  
 Fl.  
 Ob.  
 Cl.  
 in *Sf*  
 Fg.  
 in *Mf*  
 Cor.  
 in *f*  
 Trb.  
 in *Mf*  
 Trbn.  
 Cimb.

*dolce*  
 Oronte  
 \_queti\_no la dub\_bia men\_te eil cor, vie\_ni e nel ver s'ac\_queti\_no la

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in Sb  
 Fg.  
 in Mb  
 Cor.  
 in F#  
 Trb.  
 in Mb  
 Trbn.  
 Cimb.  
 Oronte  
 Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

*p*  
*1.*  
*p*  
*1.*  
*p*  
*a 2*  
*p*  
*a 2*  
*p*  
*p*  
*Arco*  
*Arco*

dub\_bia men - teeil cor, ah! \_\_\_\_\_ vie - nie s'ac - que\_tì - no

On.

Fl.

Ob.

Cl. in SIb

Fg.

Cor. in MIb

Trb. in MIb

Trbn.

Cimb.

Oronte

Vni I.

Vni II.

Vle

Vc.

Cb.

la dub\_bia men\_teeil cor, ah \_\_\_\_\_ vie - nie s'ac - que - li - no la

On.

Fl.

Ob.

Cl.  
in Bb

Fg.

Cor.  
in Eb

Trb.  
in Bb

Trbn.

Cimb.

Sofia

Oronte

Vie - ni, t'infu-se un an - gelo  
men - te, la dubbia men-te il cor.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in SI<sup>b</sup>*  
 Fg.  
*in MI<sup>b</sup>*  
 Cor.  
*in F<sup>b</sup>*  
 Trb.  
*in MI<sup>b</sup>*  
 Trbn.  
 Cimb.

Sofia  
 per tua salu-te a-mor, per tua sa-lu - - te a-mor, vie - -

Vni I.  
 Vni II.  
 Vle.  
 Ve.  
 Cb.

16

On

Fl.

Ob. *a 2*

Cl. *a 2*  
*in Sb*

Fg. *a 2*

*in Mb*  
Cor.

*in L.A.*

Trb. *in Mb*

Trbn.

Cimb.

Sofia

-nī, vie - - ni.

16

Vni I.

Vni II.

Vle

Vc.

Cb.

Pizz. *p*

Pizz. *p*

Pizz. *p*

Pizz. *p*

Pizz. *p*

*f*

Ou.  
 Fl.  
 Ob.  
 Cl.  
 in *SI $\flat$*   
 Fg.  
 in *Mib*  
 Cor.  
 in *F. 1 $\sharp$*   
 Trb.  
 in *Mib*  
 Trbn.  
 Cimb.

Oronte *p*  
 Co - me po - te - va un an - ge - lo      cre - ar si pu - roil cie - lo

Vni I.  
 Vni II.  
 Vle  
 Ve.  
 Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in Sb  
 Fg  
 in Mb  
 Cor.  
 in La  
 Trb.  
 in Mb  
 Trbn.  
 Cimb.

Oronte  
 e agli occhi suoi non schiudere \_\_\_\_\_ di ve-ri-tà del ve-le? Vie-ni mad-duc-cia

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.



Out.  
 Fl.  
 Ob.  
 Cl.  
 in Sb  
 Fg.  
 in Mb  
 Cor.  
 in L. 1p  
 Trb.  
 in Mb  
 Trbn.  
 Cimb.

Musical score for woodwinds and percussion. The score is in 4/4 time with a key signature of two flats. It consists of five measures. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and percussion (Fagotto, Cor Anglais, Trumpet in Bb, Trombone, Cymbal) parts are shown. Dynamics include *p* (piano), *f* (forte), and *a 2* (second ending).

Oronte  
 lei, m'addu - cia lei, m'addu - cia le - i, ri-schiarìi pensier mie - i ri-

Vocal line for Oronte. The melody is in 4/4 time with a key signature of two flats. The lyrics are: lei, m'addu - cia lei, m'addu - cia le - i, ri-schiarìi pensier mie - i ri-

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.  
 70

Musical score for strings. The score is in 4/4 time with a key signature of two flats. It consists of five measures. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabasso) are shown. Dynamics include *p* (piano), *f* (forte), and *a 2* (second ending).

17

allarg.

a tempo

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in *Sf*  
 Fg.  
 in *Mf*  
 Cor.  
 in *Lf*  
 Trb.  
 in *Mf*  
 Trbn.  
 Cimb.

Oronte  
 \_schia ri pen \_ sier miei, ri \_schia \_ ri, ri \_schia \_ \_ ri i pen.sier miei vie\_nie nel ver s'ac\_

17

allarg.

a tempo

Vni I  
 Vni II.  
 Vle  
 Ve.  
 Ch.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in SI $\flat$   
 Fg.  
 in MI $\flat$   
 Cor.  
 in F $\sharp$   
 Trb.  
 in MI $\flat$   
 Trbn.  
 Cimb.

Oronte  
*dolce*  
 \_queti \_no la dubbia men \_te e il cor, vie \_nie nel ver s'ac \_queti \_no la

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in Sb  
 Fg.  
 in Mb  
 Cor.  
 in La  
 Trb.  
 in Mb  
 Trbn.  
 Cimb.  
 Oronte  
 Vni I.  
 Vni II.  
 Vle.  
 Ve.  
 Cb.

*p*  
*I.*  
*p*  
*a 2*  
*p*  
*a 2*  
*p*  
*p*  
*Arco*  
*Arco*  
*Arco*  
*Arco*

dub\_bia men - teeil cor,ah! ——— vie - nie s'ac - que.ti - no

The image shows a page from a musical score, likely for a symphony or opera. It contains staves for various instruments and a vocal part. The instruments listed are:

- Ou. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. in Eb (Clarinet in E-flat)
- Fg. (Bassoon)
- in Mb (Cor Anglais)
- Trb. in Mb (Trumpet)
- Trbn. (Trombone)
- Cimb. (Cymbal)
- Oronte (Voice)
- Vni I. (Violin I)
- Vni II. (Violin II)
- Vle. (Viola)
- Ve. (Violoncello)
- Cb. (Double Bass)

The music is written in 2/4 time. The vocal part (Oronte) has lyrics in Italian: "la dubbia mente e il cor, ah! ———— vie - nie s'ac - que - ti - no la". The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *tr*.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in Sib*  
 Fg.  
*a 2*  
*in Mb*  
 Cor.  
*in La*  
 Trb.  
*in Mb*  
 Trbn.  
 Cimb.  
 Sofia  
 Oronte  
 Vni I.  
 Vni II.  
 Vle.  
 Ve.  
 Ch.

T'in-fu-se un an - ge -  
 men - te, la dubbia men-te il cor, vien e nel ver s'ac -

18

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in Sib  
 Fg.  
 in MI:  
 Cor.  
 in F:  
 Trb.  
 in MI:  
 Trbn.  
 Cimb.  
 Sofia  
 Oronte  
 Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

-lo per tua sa-lu - tea-mor, t'infu-se un an - ge -  
 - due - ti - no la dub - bia mentee il co - re, vie, ni e nel ver s'ac -

Ou.  
 Fl.  
 Ob.  
 Cl.  
 in S<sup>b</sup>  
 Fg.  
 in M<sup>b</sup>  
 Cor.  
 in F<sup>b</sup>  
 Trb.  
 in M<sup>b</sup>  
 Trbn.  
 Cimb.  
 Sofia  
 Oronte  
 Vni I.  
 Vni II.  
 Vle.  
 Ve.  
 Cb.

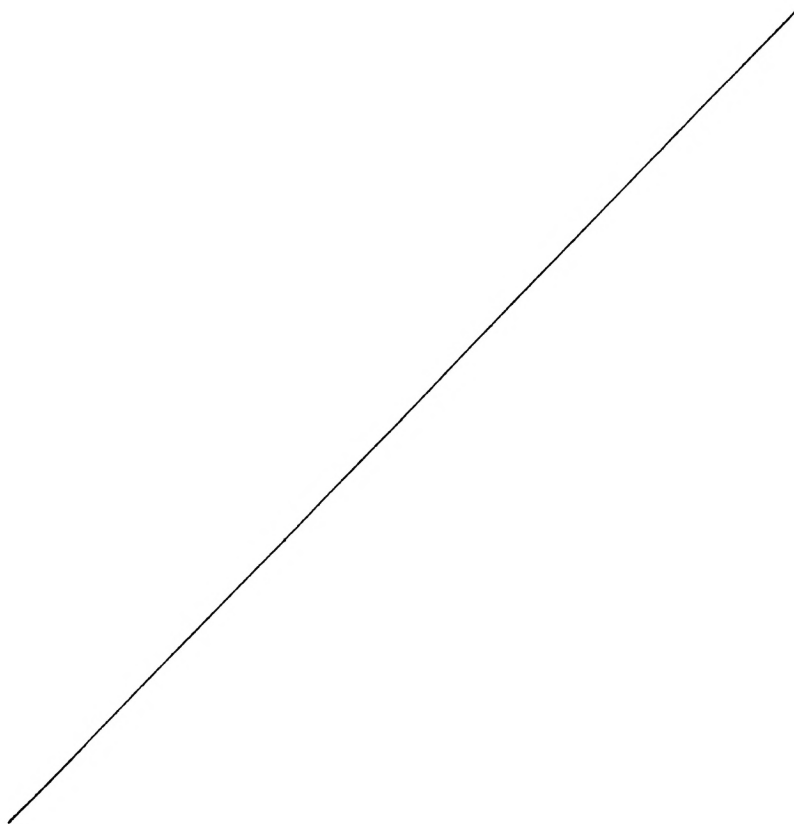
-lo per tua salu-<sup>3</sup>ta-mor, vie - ni, vie - ni,  
 - que - ti - no la dub - bia mente il cor, vie - ni, vie - ni,



Ou.  
 Fl.  
 Ob.  
 Cl.  
 in *Sb*  
 Fg.  
 in *Mb*  
 Cor.  
 in *F#*  
 Trb.  
 in *Mb*  
 Trbn.  
 Cimb.  
*Sofia*  
 vie - - - ni.  
*Oronte*  
 vie - - - ni.  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

On.  
 Fl.  
 Ob.  
 Cl.  
 in *SI $\flat$*   
 Fg.  
 in *MI $\flat$*   
 Cor.  
 in *LA $\flat$*   
 Trb.  
 in *MI $\flat$*   
 Trbn.  
 Cimb.

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.



# I LOMBARDI ALLA PRIMA CROCIATA

## ATTO II. - GRAN SCENA' DELL'EREMITA :

(Durata: min. 5)

“Ma quando un suon terribile,,

GIUSEPPE VERDI

**Andante sostenuto**

Ottavino

Flauto

Oboi

Clarineti in Do

Fagotti

Corni in Fa

Corni in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

Eremita

**Andante sostenuto**

Violini I. *p sottovoce*

Violini II. *p sottovoce*

Viole *p sottovoce*

Violoncelli *p sottovoce*

Contrabbassi *p sottovoce*

*leggero*

*leggero*

*leggero*

Out.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in FA  
 Cor.  
 in DO  
 Trb.  
 in DO  
 Trbn.  
 Cmb.  
 Tp.  
 Frenita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

morendo  
 morendo  
 morendo

Orch. score for measures 19-21. The instruments listed are:

- On.
- Fl.
- Ob.
- Cl. in DO
- Fg.
- Cor. in F4
- Cor. in DO
- Trb. in DO
- Trbn.
- Cmbs.
- Tp.
- Eremita

All instruments are shown with rests for measures 19, 20, and 21.

Orch. score for measures 19-21. The instruments listed are:

- Vni I.
- Vni II.
- Vle.
- Vc.
- Cb.

The string section (Violins I, Violins II, Viola, Violoncello, and Contrabasso) is shown with musical notation for measures 19, 20, and 21. Measure 19 contains complex rhythmic patterns, while measures 20 and 21 show sustained notes.

Out.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

Eremita  
 Ean.cor si - len - zio!  
 Oh quan.do,

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Ch.

Ou.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

*Eremita*  
 quando al fragor dell'au-ree del tor-rente suo no di guerra s'u-ni-rà? Quest'oc-

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.



Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in F#*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmb.  
 Tp.

Eremita  
 .chi sempre immersi nel pian.to, oh non ve . dranno bale.na.re dai culmi.ni del monte i .crocia.ti ves.

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

Eremita  
 .sil \_ li? Dun.que il lezzo a purgò del gran mi. sfatto mai non potran mie mani l'em. pie bende squar.

Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Ch.

Ou.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in F4*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

Eremita  
 .ciar de' Mu - sul - ma.ni?      E an.cor si - len.zio! Oh fol - le!

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

20

(Andante sostenuto)

Ou

Fl.

*pp leggerissimo*

Ob.

*pp*

Cl.

in DO

*pp*

Fg.

*pp*

in F4

Cor.

in DO

Trb.

in DO

Trbn.

Cmbs.

Tp.

Eremita

20

(Andante sostenuto)

Div.

E chi son i - o, perchè marri da al - al - ma i - ri di

Vni I.

*pp leggerissimo*

Vni II.

Vle

*pp leggerissimo*

Vc.

*pp*

Cb.

allarg.

On.

Fl.

Ob. 1.

Cl. 1.  
in DO

Fg.

in F4  
Cor.  
in DO

Trb.  
in DO

Trbn.

Cmb.

Tp.

Eremita

pa . . . ce?..

giu - sto Iddio sol .

allarg.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ou.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

tan - to; si - a per lui be - ne - det - to il duo - lo e il pian - to!

*morendo*

21 Adagio

Orch. score for measures 21-22. The score includes staves for Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Horn in F (Cor. in FA), Horn in D (Cor. in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cmbs.), and Tuba (Tp.). The key signature is B-flat major (two flats) and the time signature is 2/4. The music is marked *pp* (pianissimo). The Oboe, Clarinet, Bassoon, and Horns are playing sustained notes. The Bassoon has a long, low note in the first measure. The Horns are playing a sustained note in the first measure. The Trumpet and Trombone are playing sustained notes. The Cymbals and Tuba are playing sustained notes.

Vocal line for the Eremita (Hermit) in measures 21-22. The key signature is B-flat major (two flats) and the time signature is 2/4. The music is marked *sottovoce* (softly). The lyrics are: "Ma quan - - - do un suon ler -".

21 Adagio

Orch. score for measures 21-22. The score includes staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats) and the time signature is 2/4. The music is marked *pp* (pianissimo). The Violin I and Violin II are playing a melodic line. The Viola, Violoncello, and Contrabass are playing a rhythmic accompaniment. The Violoncello and Contrabass are marked *Pizz.* (pizzicato). The Violin I and Violin II are marked *pp* (pianissimo). The Viola is marked *pp* (pianissimo). The Violoncello is marked *pp* (pianissimo). The Contrabass is marked *pp* (pianissimo).

Out.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in FA  
 Cor.  
 in DO  
 Trb.  
 in DO  
 Trbn.  
 Cmb.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

III.  
 ff  
 -ri - bi.le di - rà che Dio lo



On. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 Cl. in DO *ff*  
 Fg. *a 2 ff*  
 in FA Cor. *ff*  
 in DO *ff*  
 Trb. in DO *ff*  
 Trbn. *ff*  
 Cmb. *ff*  
 Tp. *ff*  
 Eremita *pp*  
 vuo le, quan do la Cro ce  
 Vni I. *ff*  
 Vni II. *ff* Arco *Pizz. pp*  
 Vle. *ff* Arco *pp Pizz.*  
 Vc. *ff* Arco *pp Pizz.*  
 Ch. *ff* Arco *pp Pizz.*

Ou.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in FA  
 Cor.  
 in DO  
 Trb.  
 in DO  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

p  
 p  
 p  
 p  
 f  
 splen - - de-re ve - drò qual nuo - - vo  
 cresc.  
 cresc.  
 cresc.  
 cresc.

On. *ff*

Fl. *ff*

Ob. *ff*

Cl. in D *ff*

Fg. *ff*

Cor. in F *ff*

Cor. in D *ff*

Trb. in D *ff*

Trbu. *ff*

Cmb. *ff*

Tp. *ff*

Eremita  
so - le, di gio - va - nil - fu -

Vni I. *Arco ff*

Vni II. *ff*

Vle. *Arco ff*

Vc. *Arco ff*

Ch. *Arco ff*

Out.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in FA  
 Cor.  
 in DO  
 Trb.  
 in DO  
 Trbn.  
 Cmb.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

- ro - re tut - to ar - de - ram - mi il

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in D $\flat$   
 Fg.  
 in F $\sharp$   
 Cor.  
 in D $\flat$   
 Trb.  
 in D $\flat$   
 Trbn.  
 Cmb.  
 Tp.

a 2  
 a 2  
 pp  
 III.  
 pp

Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

co - re, e la mia de - stra  
 Pizz. pp  
 pp  
 Pizz.  
 Pizz. pp  
 pp

Otl.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmb.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vcl.  
 Cb.

III.  
 I.  
 pp  
 I.  
 pp  
 pp  
 ge - li - da l'ac - ciar im - pu - gne - rà: di  
 Arco  
 Arco  
 Arco

Ott.  
 Fl.  
*p dolce*  
 Ob.  
*p dolce*  
 Cl.  
*in DO*  
*p*  
 Fg.  
*p*  
*in FA*  
 Cor.  
*in DO*  
*p*  
 Trb.  
*in DO*  
 Trbn.  
 Cmb.  
 Tp.

*cantabile*  
 Eremita  
 nuo - vo al - lor que - st'a - ni - ma re -

Vni I.  
*Div.*  
*p dolce*  
 Vni II.  
*p dolce*  
 Vle  
*p dolce*  
 Vc.  
*p*  
 Cb.  
*Pizz.*  
*p*

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in FA  
 Cor.  
 in DO  
 Trb.  
 in DO  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

*pp leggermentē*  
*pp leggermente*  
*pp leggermentē*  
*p*  
*Pizz.*

.den      ta in ciel,   in ciel   sa - rà,      di



This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for a full orchestra and a vocal soloist. The instruments and parts included are:

- Orchestra:**
  - Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.).
  - Brass:** Horn in F (m F4), Cor in D (Cor. in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Contrabass (Cb.), Trumpet (Tp.).
  - Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), Double Bass (Cb.).
- Vocal Soloist:** Eremita (Hermit).

The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal line for the Eremita is in Italian, with the lyrics: "nuov - vo al - lor que - st'a - ni - ma re". The score includes various musical notations such as dynamics (pp, cresc., mf), articulation (accents), and phrasing (slurs, breath marks).

Ott.  
 Fl.  
 Ob.  
 Cl. in D $\flat$   
 Fg.  
 in F $\sharp$  Cor.  
 in D $\flat$   
 Trb. in D $\flat$   
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

*ff* *dim.* *p*  
*ff* *dim.* *p* *cresc.*  
*ff* *dim.* *p* *p* *cresc.*  
*ff* *dim.* *p*  
*ff* *dim.* *p*  
*ff* *dim.* *p*  
*ff* *dim.* *p*  
*ff* *dim.* *p*  
*ff* *dim.* *p*  
*ff* *dim.* *p*  
*ff* *dim.* *p* *cresc.*  
*ff* *dim.* *p* *cresc.*  
*ff* *dim.* *p* *cresc.*  
*ff* *dim.* *p* *cresc.*

-den - ta, re - den - ta in ciel - sa - rà, di nuo - vo al lor, al - lor que -



Out. *pp*  
 Fl. *pp*  
 Ob. *pp*  
 Cl. in DO *pp*  
 Fg. *pp*  
 Cor. in FA *pp*  
 Cor. in DO III.  
 Trb. in DO  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 ciel sa ra; in ciel *p*  
 Vni I. *pp*  
 Vni II. *pp*  
 Vle *pp*  
 Vc. *pp*  
 Ch. *pp*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

EREMITA

sa - - - - - ra.

I.

Vni

II.

Vle

Vc.

Cb.

**23** *Allegro*

EREMITA *Ma chi vie-neaque-sta*

**23** *Allegro*

I. *ARCO*  
Vni  
II. *ARCO*  
Vle  
Vc. *ARCO*  
Cb.

EREMITA *vol - ta? Mu - sul - man la ve - - ste il*

I.  
Vni  
II. *p*  
Vle *p*  
Vc. *p*  
Cb. *p*

EREMITA *di - ce. Ri - ti - riam-ci.*

PIRRO *Oh fer - ma! a-*

I. *cresc.*  
Vni  
II. *cresc.*  
Vle *cresc.*  
Vc. *cresc.*  
Cb. *cresc.*

Fl. *f*

Ott. *f*

Ob. *f* <sup>22</sup>

Cl. *f* <sup>22</sup>  
Do

Fg. *f*

Cor. *f*  
Fa  
Do

Trb. *f*  
Do

Trbn. *f*

Cmbs. *f*

PIRRO *f*

- scol-ta, per pie - tà-de, un in-fe - li - ce! Già per tut - to è spar - soil

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*  
Cb.

Fl.

Ott.

Ob.

Cl.

Fg.

Fa

Cor.

Trb.

Trbn.

Cmbs.

PIRRO

suo-no del-le san-te tue vir-tù! Dim-mi, oh dim-mi qual per-do-no ot-te -

I.

Vni

II.

Vle

Vc.

Cb.



[24]

Fig. Trbn. Cmb. Tp. PIRRO

*p*

-ner pos-s'io quag-giù! Io son Pir - ro, e fui Lom-bar - do, pre-stai

[24]

I. Vni II. Vle Vc. Cb.

*PIZZ.*

Fig. Trbn. Cmb. Tp. PIRRO

ma noaunpar-ri-ci - da; qui fug-gen - - do, da co-

I. Vni II. Vle Vc. Cb.

Fg.  
 Cor.  
 Do  
 Trbn.  
 Cmbs.  
 Tp.  
 PIRRO  
 - dar - do rin-ne-ga - - tahola mia fe'. Il ter-

I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.  
 ARCO  
 ARCO  
 ARCO  
 ARCO

Cor.  
 Do  
 PIRRO  
 -ror, il duol mi gui-da, il ter-ror, il duol mi

I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

PIRRO

gui - da sup-pli- che vo-le al tuo piè, il ter-ro-re, il duol mi gui - da sup-pli-

I.

Vni

II.

Vle

Vc.  
Cb.

IREMITA

*a piacere*

Sor-gi, e spe - - ra!..

PIRRO

- che- vol, sup- pli- che - vol al tuo piè! A me fi-

*col canto*

I. Vni. *p*

II. *p*

Vle. *p*

Vc. Cb. *p*

[26] *Allegro brillante*

BANDA

*ff in lontananza*

PIRRO

(S'odono suoni in lontananza)

- da- te d'An- ti - o - chia son le mu - ra.

[26] *Allegro brillante*

I. Vni. *PIZZ.*

II. *PIZZ.*

Vle. *PIZZ.*

Vc. Cb. *PIZZ.*

Fl. *p*

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

BANDA

EREMITA

Qual ru-mor!..

Cb.

Fl. *p*

Ob. *p*

BANDA

EREMITA

PIRRO

Son le cro-cia - te gen - fi spar - se al-la pia-nu-ra.

Ciel!... che a-

Cb.



BANDA

EREMITA

-fi - ne ha tua pie - tà. Eb - ben! pel tuo pec - ca - to of - frial

I. Vni

II. Vle

Vc. Cb.

BANDA

EREMITA

ciel la rea cit - tà.

PIRRO

Uo - mo san - to, ate lo giu - ro, que - sta

Cb.

BANDA

PIRRO

not - te io stes - so, io stes - so schiu - de - rò per l'em - pio mu - ro al mio

Ch.

[28]

BANDA

PIRRO

po - po - lo un in-gres-so!

(i Guerrieri Crociati incominciano a scendere)

[28] (La Banda entra in scena)

Cb.

BANDA

EREMITA

Mail ru-mor cre-sce s'a - van - za...

Cb.

BANDA

EREMITA

(con trasporto) *f*

Ciel!... Lom - bar - di!

PIRRO

Ih!

Cb.

BANDA

PIRRO

sì, Lom-bar-di!... Va!... ti fia si-cu - ra

Cb.

R



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.

BANDA

EREMITA

stan-za la ca-ver-na.

*L'Eremita entra con Picco nella caverna, ed esce con un elmo e con una spada. Intanto si distende.*

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.  
2

Cl.  
Do  
2

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

Tmb.

BANDA

*-no sul monte i guerrieri Crociati, preceduti da Arvino)*

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.<sup>22</sup>

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Trp.

Tmb.  
Q. C.

BANDA

I.  
Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Do

Trb.  
Do

Trbn.

Cmbs.

Trp.

Tmb.  
O. C.

BANDA

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

R

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn.

Cmb.

Trp.

Tmb.  
O. C.

BANDA

EREMITA

Al tuo guer-

I.  
Vni

II.  
Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

Tmb.  
O. C.

BANDA

EREMITA

-rier oh sfa-vil-laan-cor ai guar-di,bran-doan-ti - coo mio ci-mier!

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

R

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*a 2*

*(Si pone l'elmo e cala la visiera.)*

*Sei tu*

# DUETTINO ED INNO DE' CROCIATI

ARVINO E PAGANO (EREMITA)

**30** *Allegro maestoso*

ARVINO *l'uom del-la ca-ver-na?*

EREMITA *I-o? lo son!... da me che*

**30** *Allegro maestoso*

I. *pizz.*  
Vni *p*

II. *pizz.*  
Vni *p*

Vle *pizz.*  
Vle *p*

Vc. Cb. *pizz.*  
Vc. Cb. *p*



Cl. *Do* *p*

Fg. *p*

Fa *p*

Cor. *Do* *p*

ARVINO *Le tue pre-ci! Ah! i-rae-ter - na tu pla-car per me sol*

EREMITA *vuoi?*

I. Vni

II. Vni

Vle

Vc. Cb.



31

Fl. *p*

Cl.  
Do

Fg.

Fa  
Cor.  
Do

ARVINO  
puoi! Tut - ti par - la - no di

EREMITA  
Oh! sai tu qual uom in - vo - chi?

31

I. *arco*

Vni *arco*

II. *arco*

Vle *arco*

Vc.  
Cb. *arco*

Fl.

ARVINO  
te; nar - ran tut - ti in que - sti lo - chi Dio si

I. Vni

II. Vni

Vle

Vc.

Cb.



Ob.

Cl.  
Do

Fg.

Cor.  
Do

ARVINO

-pi - - ta; io ten - tai se - guir - li in

Vni I.

Vni II.

Vle

Vc.  
Cb.

Cl.  
Do

Fg.

Cor.  
Do

ARVINO

-va - - - no, già la tur - - ba, e - ra spa -

Vni I.

Vni II.

Vle

Vc.  
Cb.

32

Fl. *p*

Cl. I.

Do

Fg. I. *a2*

Cor. Do

ARVINO -ri - ta.

EREMITA

Dim - mi!

32

I. Vni

II. Vni

Vle *arco*

Vc. Cb. *arco*

Fl. *a2*

Fg. *a2*

Cor. Do *a2*

ARVINO

EREMITA *3* *si.*

gen - te hai tu va-li-da e mol-ta? Ve - drai la tua figlia di-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Cor.  
Do

Trb.  
Do

Trbn.

EREMITA

-let-ta.

I.

Vni

II.

Vle

Vc.  
Cb.

ARVINO

(conducendolo sull'altura)

Tut - ta Euro - pa là ve-di rac-

Fl.

Ob.

Cl.  
Do

Fg.  
*a2*

Fa  
Cor.

Do

Trb.  
Do

Trbn.

ARVINO  
-col - ta, al vo - ler — di Goffre - do sog - get - ta!

FREMITA  
Oh mia

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Cor.  
Fa  
Do

Trb. Do

Trbn.

EREMITA  
gio - ja! la not - te già scen - de! me se - gui - te, o Lombar - di tra -

Vni I.

Vni II.

Vle

Vc. Ch.

-2



Fl.

Ob. I.

Cl. I.  
Do

Fg.

Fa  
Cor.  
Do

Trb. Do

Trbn.

EREMITA  
- tel - - li; que - sta not - te porre - te le ten - - de, io lo

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Cor.  
Fa  
Do

Trb. Do

Trbn.

ARVINO

San - to ve - glio, che a glori a ci ap -

EREMITA

giu - ro, nel - l'al - ta cit - tà!

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ott.

Ob. I.

Cl. I.  
Do

Fg.

Fu.  
Cor.

Do

Trb. Do

Trbn.

ARVINO

- pel - li, le tue fiam - me in noi ser po - no già!

I.

Vni

II.

Vle

Vc.  
Cb.

**33 Allegro vivace**

Fl.  
Ott.  
Ob.  
Cl.  
Do.  
Fg.  
Fa  
Cor.  
Do.  
Trb.  
Do.  
Trbn.  
Cmbs.  
Tp.  
Tmb.  
G. C.

BANDA

ARVINO  
EREMIT

CORO

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

**33 Allegro vivace**

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa.  
 Cor.  
 Do.  
 Trb.  
 Du.  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -  
 pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -  
 pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -  
 pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

-man - te l' - stre - mo tuo di,  
 pro - cla - man - te l' estre - mo tuo

-man - te l' estre - mo tuo di,  
 pro - cla - man - te l' estre - mo tuo

-man - te l' estre - mo tuo di,  
 pro - cla - man - te l' estre - mo tuo

-man - te l' estre - mo tuo di,  
 pro - cla - man - te l' estre - mo tuo

-man - te l' estre - mo tuo di,  
 pro - cla - man - te l' estre - mo tuo

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Cor.  
Fa  
Do

Trb.  
Do

Trbn.

Cimbs.

Tp.

Timb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

I.  
Vni

II.  
Vle

Vc.  
Cb.

di, pro - cla - man - te l'estre - mo tuo di.

di, pro - cla - man - te l'estre - mo tuo di.

di, pro - cla - man - te l'estre - mo tuo di.

di, pro - cla - man - te l'estre - mo tuo di.

di, pro - cla - man - te l'estre - mo tuo di.

a



34

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Do

Fg. *p*

Cor. *p* *a2*

Do

Trb. *p*

Do

Trbn. *p*

Cmbs. *p*

Tp. *p*

Tmb. *p*

ARVINO *p*  
Già la cro - ce per l'au - re ba - le - na

EREMITA *p*  
Già la cro - ce per l'au - re ba - le - na

35

I. *p*

Vni

II. *p*

Vle

Vc. *p*

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Do

Trb.  
Do

Trbn.

Cimbs.

Tp.

Timb.

ARVINO

EREMITA

I.  
Vni

II.  
Vle

Vc.  
Cb.

*d'u - na lu - ce san-gui - gna, tre - men-da.*

*d'u - - na lu - ce san-gui - gna, tre - men-da.*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

Sopr.

Ten. Già

Bassi Già

CORO.

Gia la cro - ce per l'au - re ba - le - na

Gia la cro - ce per l'au - re ba - le - na

Gia la cro - ce per l'au - re ba - le - na

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ott.

Ob. *a 2*

Cl. *a 2*

Fg.

Fa

Cor. *a 2*

Do

Trb. *a 2*

Do

Trbn.

Cmb.

Trp.

Tmb. G. C.

BANDA

CORO

d'u - - na lu - ce san - gui - gna, tre - men - da.

d'u - - na lu - ce san - gui - gna, tre - men - da.

d'u - - na lu - ce san - gui - gna, tre - men - da.

I.

Vni

II.

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa.  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

ARVINO

EREMITA

squar - cia ta la bar - ba - ra ben - da,

E<sup>-</sup> squar - cia - ta la bar - ba - ra ben da,

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

Tmb.  
G. C.

ARVINO

EREMITA

l'in - fe - de - le su - per - bo fug - gi, è

I.

Vni

II.

Vle

Vc.  
Cb.

*Tutta forza*

Fl.

Ott.

Ob. *a 2*

Cl. *a 2*  
Do

Fg.

Fa  
Cor. *a 2*  
Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

ARVINO  
EREMITA

CORO

*Tutta forza*

I.  
Vni

II.  
Vle

Vc.  
Cb.

squar-cia - ta la bar - ba-ra ben-da,

squar-cia - ta la bar - ba-ra ben-da,

squar-cia - ta la bar - ba-ra ben-da,

squar-cia - ta la bar - ba-ra ben-da,

squar-cia - ta la bar - ba-ra ben-da,

Fl.

Ott.

Ob. *a 2*

Cl. *a 2*  
Do

Fg.

Fa

Cor. *a 2*  
Do

Trb. Do

Trbn.

Cmb.

Tp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

*l'in - fe - de - le su - per - bo fug - gi, l'in-fe -*

*l'in - fe - de - le su - per - bo fug - gi, l'in-fe -*

*l'in - fe - de - le su - per - bo fug - gi, l'in-fe -*

*l'in - fe - de - le su - per - bo fug - gi, l'in-fe -*

*l'in - fe - de - le su - per - bo fug - gi, l'in-fe -*

I.

Vni II.

Vle

Vc.  
Cb.



Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 -Cb.

-de-leah si fug - gi, l'in-fe - de-leah si fug - gi,  
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi,  
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -  
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

I.  
Vni

II.  
Vle

Vc.  
Cb.

fin-fe - de - le su - per - bo, su -

-gi, fug - gi, l'in-fe - de - le su - per - bo, su -

-gi, fug - gi l'in-fe - de - le su - per - bo, su -

-gi, fug - gi l'in-fe - de - le su - per - bo, su -

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cbz

-per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -

-per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -

-per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -

-per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

I.  
Vni

II.  
Vle

Vc.  
Cb.

-de-le ah si fug-gi, l'in-fe -

de-le ah si fug-gi, fug - gi, fug - gi, l'in-fe -

-de-le ah si fug-gi, fug - gi, fug - gi, l'in-fe -

-de-le ah si fug-gi, fug - gi, fug - gi, l'in-fe -

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn.

Cmb.

Trp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

-de - le su - per - bo, su - per - bo fug - gi, ah l'in-fe -

-de - le su - per - bo, su - per - bo fug - gi,

-de - le su - per - bo, su - per - bo fug - gi,

-de - le su - per - bo, su - per - bo fug - gi,

I.

Vni

II.

Vte

Vc.  
Cb.

[illegible]

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

fug - gi, fug -

- de - le su - per - bo fug - gi,

fug - gi, fug -

fug - gi, fug -

fug - gi,

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

I.  
Vni

II.  
Vle

Vc.  
Cb.

-gi, fug - gi, fug - gi, fug - gi.

fug - gi.

-gi, fug - gi, fug - gi, fug - gi.

-gi, fug - gi, fug - gi, fug - gi.

fug-gi,

38



Fl.  
Ott.  
Ob.  
Cl.  
Do.  
Fg.  
Fa  
Cor.  
Do.  
Trb.  
Do.  
Trbn.  
Cmbs.  
Tp.  
Tmb.  
G. C.  
BANDA  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Timb.  
G. C.

BANDA

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

I.

Vni

II.

Vle

Vc.  
Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

I.  
Vni

II.

Vle

Vc.  
Cb.

# I LOMBARDI ALLA PRIMA CROCIATA

## ATTO II. - CORO DI SCHIAVE:

*“La bella straniera che l'alme innamora!,,*

(Durata: min. 3)

GIUSEPPE VERDI

**Allegro brillante**

Ottavino

Flauto

Oboi

Clarinetti in D<sub>o</sub>

Fagotti

Corni in Mi

Trombe in Mi

Tromboni

Cimbasso

Timpani

Tamburo

Triangolo

Piatti

CORO

**Allegro brillante**

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in D<sup>3</sup>*  
 Fg.  
 Cor.  
*in M<sup>1</sup>*  
 Trb.  
*in M<sup>1</sup>*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

tr.  
 tr.  
 tr.  
 tr.  
 p stacc.  
 p stacc.  
 tin tin tin tin  
 tin tin tin tin  
 p  
 p  
 p  
 p stacc.  
 p stacc.

[illegible]

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I.  
 Vni II.  
 Vle.  
 Ve.  
 Ch.

Musical score for page 164, featuring woodwinds, brass, percussion, and strings. The score is in 2/4 time with a key signature of one sharp (F#). The woodwinds (Oboe, Flute, Clarinet, Bassoon) play a melodic line with accents and dynamic markings (f, p). The brass (Trumpet, Trombone, Horn, Tuba, Snare, Cymbals) provide harmonic support. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a rhythmic pattern. The percussion (Tambourine, Triangle, Snare, Cymbals) add texture. The woodwinds and strings have dynamic markings (f, p) and articulation (accents). The woodwinds also have fingering (1, 2) and breath mark (H) indications.

Ott.

Fl.

Ob.  
I.

Cl.  
in DO  
I.

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmba.

Tp.

Tmb.  
Trg.  
P.

CORO

Vni I.

Vni II.

Vle

Vc.  
Pizz.  
p

Ch.  
Pizz.  
p

This musical score page, numbered 165, contains staves for various instruments. The woodwind section includes Oboe (I), Clarinet in D (I), Bassoon, and Flute. The brass section includes Trumpet in D, Trombone, and Horn in E-flat. The string section includes Violin I, Violin II, Viola, Violoncello (with Pizzicato and piano markings), and Double Bass (with Pizzicato and piano markings). The percussion section includes Timpani, Triangle, and Cymbals. A Chorus part is also present. The score is written in 4/4 time with a key signature of one sharp (F#).



Ott. *mf*  
 Fl. *mf*  
 Ob. *mf*  
 Cl. in D<sup>1</sup> *mf*  
 Fg. *mf*  
 Cor. in M<sup>1</sup> *mf*  
 Trb. in M<sup>1</sup> *mf*  
 Trbn. *mf*  
 Cmbs. *mf*  
 Tp. *mf*  
 Tmb. *mf* *tr*  
 Trg. *mf*  
 P. *mf*  
 CORO

Vni I. *mf*  
 Vni II. *mf*  
 Vle. *mf*  
 Vc. *mf* *Arco*  
 Cb. *mf* *Arco*

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 Cor.  
 in MI  
 Trb.  
 in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I  
 Vni II.  
 Vle  
 Vc.  
 Cb.

The musical score is written for a full orchestra. The first system includes woodwinds (Oboe, Flute, Clarinet in D, Bassoon), brass (Cor Anglais, Trumpet, Trombone), and percussion (Cymbals, Snare Drum, Percussion). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings are playing a melodic line with 'trm' markings, while the brass and percussion are mostly silent.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

(con tronia)

La

Vni I

Vni II.

Vle

Vc.

Cb.

40

Ott. *p*

Fl. *p*

Ob. *p*

Cl. *p*  
in DO

Fg.

Cor. *in MI*

Trb. *in MI*

Trbn.

Cmb.

Tp. *tan*

Tmb. *tan*

Trg. *tan*

P. *p*

CORO

bel - la stra-nie - - - - - ra, la bel - la stra-

40

Vni I *p*

Vni II. *p*

Vle *p*

Vc.

Ch.

Ott.

Fl.

Ob.

Cl. in D

Fg.

Cor. in Eb

Trb. in Eb

Trbn.

Cmbs.

Tp.

Tmb. Trg.

P.

CORO

nie - ra che

Vni I

Vni II

Vle

Vc.

Cb.

*p*

*f*

*p stacc.*

*p stacc.*

*f*

Ott. *p* *leggero*  
 Fl. *p* *leggero*  
 Ob. *p* *leggero*  
 Cl. *p* *leggero*  
 in DO  
 Fg.  
 Cor. *f*  
 in MI  
 Trb. *f*  
 in MI  
 Trbn. *f*  
 Cmb. *f*  
 Tp. *f*  
 Tmb. *f*  
 Trg. *f*  
 P. *f*  
 CORO  
 l'al - - me in-na-mo-ra! *p* Ve-ni-te, ve-ni-te dan-zia-mo-le im-  
 Vni I *p* *leggero*  
 Vni II. *p*  
 Vle *p*  
 Ve. *Pizz.*  
 Cb. *Pizz.*



Ott.

Fl.

Ob.

Cl.  
in D

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

**CORO**  -ro - ra, se tut-te ha le gio-ie di questo sog-gior-no? D'O - ron - - te el - la

41

Vni I

Vni II.

Vle

Vc.

Ch.

*mf*

*mf* Arco

*mf* Arco

*mf*



Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I  
 Vni II.  
 Vle  
 Vc.  
 Cb.

so - - la nel - l'a - - ni - mo impe - - ra... la bel - la stra-

Ott.

Fl.

Ob.

Cl. in DO

Fg.

Cor. in MI

Trh. in MI

Trbn.

Cmbs.

Tp.

Tmb. Trg.

P.

CORO

nie - ra, la bel - - la stra-nie-ra.

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

*p*

CORO

bel - - la stra - - nie - - - ra! Per-chè tu la -

*ardite*

Vni I

Vni II.

Vle

Vc.

Cb.

*p*

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 - scia - - sti le ca - - se dei pa-dri?.. man-ca - va - no a-  
 Vni I  
 Vni II.  
 Vle  
 Vc.  
 Ch.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmba.

Tp.

Tmb.  
Trg.  
P.

CORO

- man - - ti là for - - se al tuo co - re? Veg -

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 Cor.  
 in MI  
 Trb.  
 in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I  
 Vni II.  
 Vle  
 Vc.  
 Cb.

*p*  
*p*  
*a 2*  
*a 2*  
*f*  
*f*  
*f*  
*f*  
*f*  
*pp.*  
*p*  
*Pizz.*  
*p*  
*Pizz.*  
*p*

- gia - - mo, veg - gia - mo quegl'oc - chi leg - gia - dri che son d'O - ri -

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 Cor.  
 in MI  
 Trb.  
 in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.

- en - te no - vel - lo splen - do - re. Noi sia - mo d'an - cel - - le vi -

Vni I  
 Vni II.  
 Vle  
 Ve.  
 Cb.

- en - te no - vel - lo splen - do - re. Noi sia - mo d'an - cel - - le vi -

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.  
a 2

Cor.  
in MI  
a 2

Trb.  
in MI

Trbn.  
a 3

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

- lis - si - ma schie - ra... Qual bra - ma ser - vi - - gio la'

Vni I

Vni II.

Vle

Vc.

Ch.



This musical score page, numbered 182, features a variety of instruments and a vocal ensemble. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais (Cor. in MI), Trumpet (Trb. in MI), Trombone (Trbn.), and Contrabass (Cmbs.). The brass section consists of Trumpet (Tp.), Trombone (Tmb.), and Percussion (Trg. P.). The vocal ensemble (CORO) is shown with lyrics in Italian. The string section includes Violin I (Vni I), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in 2/4 time with a key signature of one sharp (F#). Dynamics such as *ff* (fortissimo) and *p* (piano) are indicated throughout. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass and percussion provide a strong harmonic foundation. The choir enters with the lyrics "bel - la stra - nie-ra, la bel - - la stra-".

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 Cor.  
 in MI  
 Trb.  
 in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 bel - la stra - nie-ra, la bel - - la stra-  
 Vni I  
 Vni II.  
 Vle  
 Vc.  
 Cb.

44

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmba.

Tp.

Tmb.  
Trg.

P.

CORO

- nie - - - ra? Oh stol - - ta! oh su -

44

Vni I

Vni II.

Vle

Vc.

Ch.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 ... per ba! Que-gl'oc - - chi, che il fo - co ac - ce - - ser nel  
 Vni I  
 Vni II.  
 Vle  
 Vc.  
 Cb.

*p*  
*p*  
*p*  
*a 2*  
*a 2*  
*pp*  
*pp*

Ott.

Fl.

Ob.

Cl.  
in D

Fg.

Cor.  
in B

Trb.  
in B

Trbn.

Cmb.

Tp.

Tmb.  
Trg.

P.

CORO

pre - ce d'a - mor scel - le - ra - to, ve - dran de' pa -

Vni I

Vni II

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in D<sup>o</sup>

Fg.

Cor.  
in M<sup>l</sup>

Trb.  
in M<sup>l</sup>

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.  
P.

CORO

ren - ti la mor - . . . te fra po - co il tur - pa ves.

Vni I.

Vni II.

Vle

Vc.

Ch.

Out.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

- sil - lo nel fan - go brut.ta.to! Par-tiam, par-

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 Cor.  
 in MI  
 Trb.  
 in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

\_tiam, par-tiam, par-tiam, par-tiam par-tiam par-tiam el-la for-se vuol

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmb.

Tp.

Tmb.  
Trg.

P.

CORO

scior.re, vuol scior.re pre - ghie-ra... la bel-la stra - nie-ra, la bel-la stra.

Vni I.

Vni II.

Vle

Vc.

Cb.



Ott. *p*  
 Fl. *p*  
 Ob. 1.  
 Cl. in D<sup>1</sup> 1.  
 Fg. *a 2* *p*  
 Cor. in M<sup>1</sup> *p*  
 Trb. in M<sup>1</sup>  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb. Trg. P.  
 CORO *(scherzando)* la bel - -  
 -nie-ra, la bel-la stra-nie-ra,

Vni I. *p* *alla punta*  
 Vni II. *Pizz.*  
 Vle. *p* *Pizz.*  
 Vc. *Pizz.*  
 Cb. *p* *Pizz.*

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 a 2  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 la stra-nie-ra  
 la bel-la stra-nie-ra, la bel - - la stra-  
 Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Ch.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.  
P.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p<sup>#</sup> cresc.*

*p cresc.*

*p cresc.*

CORO

-nie-ra, la bel - - la stra-nie-ra, la bella la bella la bella stra.

Vni I.

Vni II.

Vle

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.  
P.

CORO

-nie-ra, la bel-la stra-nie-ra, la bel-la stra-nie-ra, la bella, la bella, la bel-la stra-

Vni I.

Vni II.

Vle

Vc.

Ch.

*mf*

*cresc.*

*a 2*

*a 3*

*p*

*Arco*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

nie-ra, la bel-la, la bel-la, la bel-la stra-nie-ra, la bel-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

la, la bel - la, la bel - la stranie -

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 Cor.  
 in MI  
 Trb.  
 in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.

CORO  
 (fuggono)  
 ra!

Vni I  
 Vni II.  
 Vle  
 Vc.  
 Cb.

# RONDO - FINALE II.

## Recitativo

Fl.

Ob.

Cl.  
Do

Fg.

Trbn.  
Cmbs.

*(sorgendo impetuosamente)*

GISELDA

O ma-dre, dal cie - lo soc - cor - rial mio pian - to, soc - cor - rial mio

## Recitativo

I.

Vni.

II.

Vle

Vc.

Ch.



Fl.

Ob.

Cl.  
in D $\flat$

Fg.

Trbn.

Cmb.

Giselda

co-re, che pa-ce ha perdu-to! Per-chè mi la-sciasti?... d'af-fet-to non san-to mag-gra-van le

Vni I.

Vni II.

Vle.

Vc.

Cb.

col canto

Fl.

Ob.

Cl.  
in D<sup>o</sup>

Fg.

Trbn.

Cmb.

*adagio*

Usselda

be - ne! Deh por - gi - mi a - iu - - to, por - - - gimia - iu - - - - -

col canto

Vni I.

Vni II.

Vle.

Vc.

Cb.

**allarg.**

**46 Andantino**

**allarg.**

Violins I and II: *p*

Viola: *p*

Cello and Double Bass: *Pizz.*

**a tempo**

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

Trbn.

Conbs.

**cantabile sostenuto**

Giselda

*dolce*

Se va-no, se va-no è il pre-ga - - re, chea me.....tu ri-tor - - ni, pre.

**a tempo**

Vni I.

Vni II.

Vle.

Vc.

Cb.

Fl.

Ob.

Cl.  
in D<sup>o</sup>

Fg.

Trbn.

Cmbs.

Giselda

- ga-re, pre-ga-re mi val-ga d'a... scen-... de-re a te. Un cu... mulò

Vni I.

Vni II.

Vle

Vc.

Ch.

*p*

*pp*

*con grazia*

*Arco*

*Arco*

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

Trbn.

Cmbs.

Giselda

*con forza*

veg - go d'orri - - - bi li gior - - ni qual te - - - tro fanta - - - sma, piomba - - - re su

Vni I.

Vni II.

Vle

Vc.

Cb.

*pp legato*

47

Fl.

Ob.

Cl.  
in D<sup>o</sup>

Fg.

Trbn.

Cmba.

Giselda

me! Ah! . . . . . pre-ga-re, pre-ga-re mi val-ga d'a . . . . . scen-de-re a

47

Vni I.

Vni II.

Vle

Vc.

Cb.

Pizz.

Pizz.

*p*

sempre col canto

Fl.

Ob.

Cl.  
in DO

Fg.

Trbn.

Cmba.

*con grazia allarg. un poco*

Giselda

te, — da . . . . . scen - da - te, . . . . . a

sempre col canto

Vni I.

Vni II.

Vle

Vc.

Cb.



Cl.  
Do

Fg.

GISELDA *a fil di voce*  
te, d'a - - scen - - de-re, ah! d'ascendere a

I.  
Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

GISELDA *(d)*  
Sopr te

CORO *(interno)*  
Chi ne

I.  
Vni

II.

Vle

Vc.  
Cb.

**48** *Allegro*

OISELDA



Quai gri-da! quai grida!

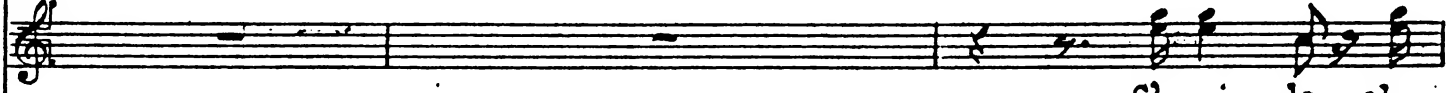
Sopr.



sal - va!...

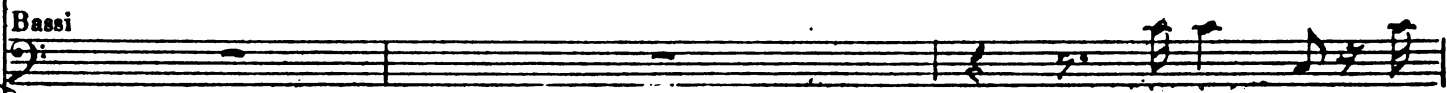
Ah fug-gia - mo!...

Ten.



CORO

Bassi

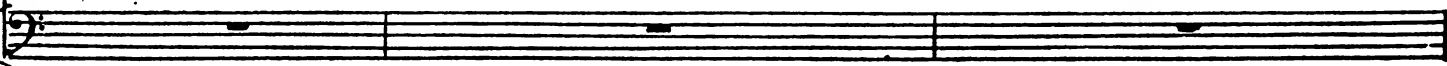


S'ucci - da, s'uc-

S'ucci - da, s'uc-

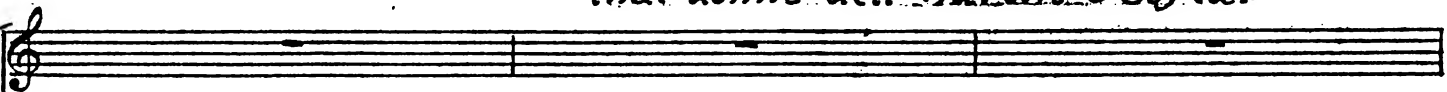
**48** *Allegro*

Vc.  
Cb.

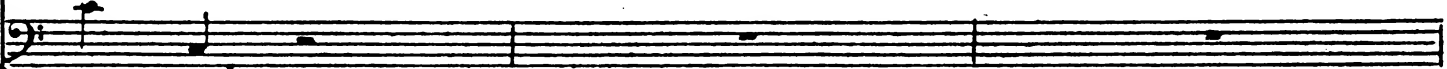


*Soldati turchi inseguiti dai Crociati,  
indi donne dell'Harem e Sofia.*

CORO



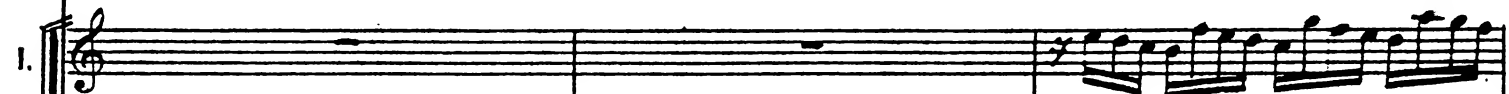
-ci - da!



-ci - da!

*cresc.*

Vni



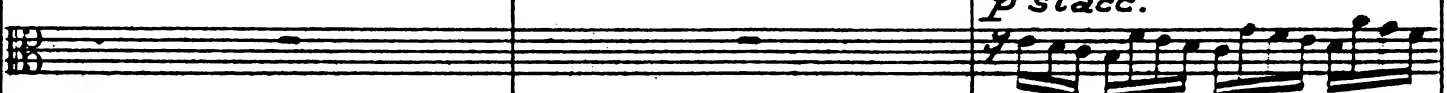
*p stacc.*

II.



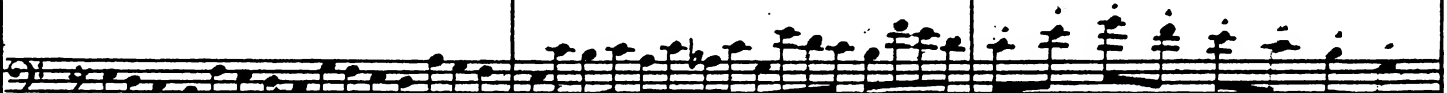
*p stacc.*

Vle



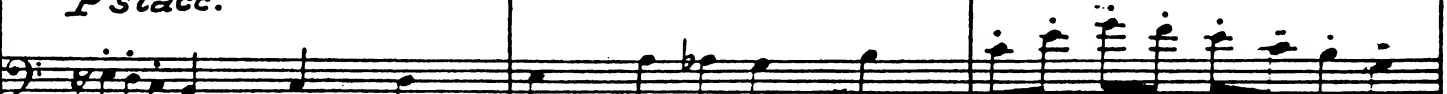
*p stacc.*

Vc.



*p stacc.*

Cb.



*p*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *a 2* *f*

Do

Fg. *a 2* *f*

Sol. *f*

Cor. *a 2* *f*

Do

Trb. *a 2* *f*

Do

Trbn. *a 3* *f*

Cmbs. *f*

Sopr.

CORO

Chi ne sal - va dal bar - ba - ro sde - gno, se il pro-

I. *f*

Vni

II. *f*

Vle *f*

Vc. *f*

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.  
Cmbs.

GISELDA

I Cro - cia - ti!..

SOFIA

Sopr.

0 Gi-

CORO

- fe - tai suoi fi - di la - sciò?

I.

Vni

II.

Vle

Vc.  
Cb.

*uniti*

Vc. *p*

Cb. *p*

49

Fl. *p* *f*

Ott. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Do

Fg. *p* *f*

Sol. *p* *f*

Cor. *p* *f*

Do

Trb. *f*

Do

Trbn. *f*

Cmbs. *f*

SOFIA

- sel - da, un inde - gno tra - di - men - to i nemi - ci gui - do'! Spo - so e

49

I. *p* *f*

Vni. *p* *f*

II. *p* *f*

Vle. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

GISELDA

Oh che narri?

SOFIA

fi - glio mi cad - de-ro ai piedi. Il fu - ren - te oh lo ve - di che liuc -

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
*a 3*

Sol.  
*a 2*

Cor.  
Do  
*a 3*

Trb.  
Do

Trbn.  
*a 3*

Cmb.

GISELDA  
*(coprendosi il volto colle mani)*  
Mio pa-dre!.. e-gli stesso!...

SOFIA  
-ci - se!

EREMITA  
*(additando Giselda)*  
Ec-co a-

I.  
Vni

II.  
Vle

Vc.  
Cb.  
*1/2*  
Cb.

Fl. Ott. Ob. Cl. Do Fg. Sol Cor. Do Trb. Do Trbn. Cmbs. Tp. G. C.

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

*(retrocade inorridita)*

ISELDA Qual san -

IRVINO Mia Gi - sel - da!... ri - tor - na al - l'am - ples - so di tuo padre!...

REMITA - dem - pio a' miei det - ti o si - gnor.

I. Vni II. Vle Vc. Cb.

*ff* *ff* *ff* *ff*



[illegible]

# 51 Allegro moderato

(quasi colpita da demenza) declamato e sottovoce

GISELDA

No!..

no! giu - sta cau - sa

non è d'Id-

Orchestra score for the first system, measures 1-3. The score includes staves for Violini I (Vni I), Violini II (Vni II), Violoncelli (Vle), and Contrabbassi (Vc. Cb.). The tempo is *Allegro moderato*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first violin part is marked *arco* and *p*. The second violin part is marked *arco* and *p*. The violoncello part is marked *arco* and *p*. The contrabass part is marked *uniti arco* and *p*. The vocal line (Giselda) is marked *declamato e sottovoce*.

# 51 Allegro moderato

Orchestra score for the second system, measures 4-7. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in D-flat (Cl. Do), Bassoon (Fg.), Horn in F (Sol), Horn in D-flat (Cor. Do), Trumpet in D-flat (Trb. Do), Trombone (Trbn.), and Cymbals (Cmbs.). The tempo is *Allegro moderato*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The woodwind and brass parts are marked *f* (forte) in measures 4-6 and *p* (piano) in measure 7. The cymbals are marked *f* in measure 4 and *p* in measure 7.

GISELDA

-di-o

la ter-ra sparge-re di sangueu-mano;

è turpe in-fa-nia, non senso

Orchestra score for the third system, measures 8-11. The score includes staves for Violini I (Vni I), Violini II (Vni II), Violoncelli (Vle), and Contrabbassi (Vc. Cb.). The tempo is *Allegro moderato*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first violin part is marked *pizz.* (pizzicato) and *f* in measures 8-10, and *arco* and *p* in measure 11. The second violin part is marked *pizz.* and *f* in measures 8-10, and *arco* and *p* in measure 11. The violoncello part is marked *pizz.* and *f* in measures 8-10, and *arco* and *p* in measure 11. The contrabass part is marked *pizz.* and *f* in measures 8-10, and *arco* and *p* in measure 11. The vocal line (Giselda) is marked *declamato e sottovoce*.

(un grido)

con voce spiegata

GISELDA

pi - o, — che al-lo-ro de-stasi del mussul-ma-no! Que-ste del

I. Vni

II. Vni

Vle

Vc. Cb.

col canto

Fl.

I. Ob.

I. Cl. Do

Fg.

largo e marcato

GISELDA

cie - lo non fûr pa-ro-le — no, Di-o nol vuo - le, no, no, Di-o nol

col canto

I. Vni

II. Vni

Vle

Vc. Cb.

*Presto*

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Sol.  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Cmb.  
Tp.

GISELDA *sottovoce ben legato* *allarg.* *lunga pausa*  
*vuole!* Qual ne-ra benda agl'occhi squarciami forza di-vi-ta!

SOFIA Ahi mi-sera!

ARVINO Che ascolto!

EREMITA Ten. Ahi mi-sera!

CORO Bassi Che ascolto!

Che ascolto!

*Presto*

*col canto*

i. Vni  
II. Vle  
Vc.  
Cb.

**52** Più mosso

Fl. *p*

Cl. Do *1. p*

Fg. *III. IV. p*

Cor. Do *p marcato*

GISELDA *p*

I vin - ti sor - go - no, ven - detta, vendet - ta or -

**52** Più mosso

I. Vni *p*

II. *p*

Vle *uniti p*

Vc. Cb. *p*

Fl. *p*

Ob. *1. p*

Cl. Do *1. p*

Fg. *p*

Cor. Do *p*

GISELDA *p*

-ren - da - sta nel - le te - ne - bre d'e -

I. Vni *p*

II. *p*

Vle *p*

Vc. Cb. *p*

Fl.  
Ob.  
Cl.  
Do  
Fg.  
Sol  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Cmbs.

UISELDA  
-tà, de - tà — vi - ci-na! A niuno sciogliere fia da - to

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Cl.  
Do  
Cor.  
Sol.

UISELDA  
l'al - ma nel suol ve l'au - re pri - me spi - ro'!

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

53

Fl. *f* *p*

Ott. *f*

Ob. *f* I. *p*

Cl. *f* I. *p*

Do *f* I. *p*

Fg. *f* *p*

Sol. *f* *p*

Cor. *f* *p*

Do *f* *p*

Trb. *f* I. *p*

Do *f* *p*

Trbn. *f*

Cmbs. *f*

Tp. *f*

G. C. *f*

*con slancio*

GISELDA *f* *p*

S'em - - pio o - lo - ca - u - sto d'u - ma - na, d'u - ma - na

53

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

G. C.

GISELDA

sal - ma, il Di - o de - gl'uo - mi - ni

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



Fl.

Ob. I.

Cl. I.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

GISELDA

sempre, sempre — sde - gno', l'empio o-lo-cau-sto — d'u-ma-na

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

RISELDA

sal - ma il Dio de gl'uomini sem-pre sde-gno sem-pre

I.  
Vni

II.  
Vle

Vc.  
Ch.

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist named RISELDA. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The vocal part is for RISELDA. The music is in 3/4 time and features dynamic markings such as piano (p) and forte (f). The vocal line includes the lyrics: "sal - ma il Dio de gl'uomini sem-pre sde-gno sem-pre". The score is written in Italian.

*stringendo*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

G. C.

GISELDA

sem-pre sem-pre sde-gno' sempre sde-

*stringendo*

I.

Vni

II.

Vle

Vc.  
Cb.

54

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *ff*

Sol. *ff*

Cor. *ff*

Do *ff*

Trb. *ff*

Do *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Q. C. *ff*

ELDA

- gno`

VINO

Em - pia! sa - cri - lega! em - pia! sa -

54

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

G. C.

*(sottovoce ed in tono profetico)*

GISELDA

Gio - co de' ven - ti

ARVINO

- cri - lega!

I.

Vni

II.

Vlc

Vc.

Cb.

Fl. 

Ob. 

Cl. 

Do 

Fg. 

GISELDA   
 già veg - go pen - dere le vo - stre chio - me;

I. 

Vni 

II. 

Vle 

Vc. 

Cb. 

 *cresc.* -----

Fl. 

Ob. 

Cl. 

Do 

Fg. 

GISELDA   
 veg - go di bar - ba - ri sor - ger tor - ren - ti, d'Eu-

*cresc.* -----

I. 

Vni 

II. 

Vle 

Vc. 

Cb. 

Fl.

Ott.

Ob. I.

Cl. I.  
Do

Fg. I.

Sol.

Cor. I.  
Do

Trb. Do

Trbn.

Cmbs.

Tp.

GISELDA

ro - pa strin - ge-re le gen - ti

I. Vni

II. Vni

Vle

Vc.

Cb.

*ironca*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

G. C.

GISELDA

-do - me!

*Lento (declamato)*

Chè mai non

I.

Vni

II.

Vie

Vc.

Cb.



GISELDA

fu-rono di Dio pa-ro - le quelle onde gli uomini san-gue ver-sâr!

col canto *pizz.*  
 I. Vni *p*  
 II. *pizz.*  
 Vle *pizz.*  
 Vc. *unifi pizz.*  
 Cb. *col canto p*

Fl. *p*  
 Ott.  
 Ob. *I. p<sub>3</sub>*  
 Cl. *I. p<sub>3</sub>*  
 Do  
 Fg. *I. p<sub>3</sub>*  
 Sol *p*  
 Cor. *p*  
 Do  
 Trb. *I. p<sub>v</sub>*  
 Do  
 Trbu.  
 Cmbs. *f*  
 Tp. *f*  
 G. C. *f*

GISELDA

No, — no, Dio nol vuole ah no, — no, Di-o no, Dio — nol

*arco*  
 I. Vni *arco p*  
 II. *arco p*  
 Vle *arco p*  
 Vc. *arco p*  
 Cb. *p*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

G. C.

GISELDA

vuo - le, Ei sol di pa - - ce ei

I.  
Vni

II.

Vle

Vc.  
Cb.

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

GISELDA

sce se, ei sce - se a par-lar, no, Dio nol vuo - le, — no Dio nol

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Sol.  
 Cor.  
 Du.  
 Trb.  
 Do  
 Trbn.  
 Cmbs.  
 GISELDA  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

Musical score for orchestra and voice. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), Saxophone (Sol.), Horns (Cor. Du.), Trumpets (Trb. Do), Trombones (Trbn.), and Cymbals (Cmbs.). The vocal part is for GISELDA. The lyrics are in Italian: "vuo - le, ei sol di pa - ce sce - se a par - lar, — ei sol di". The score features various musical notations including triplets, dynamics (p, f), and articulation marks.

*stringendo*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

G. C.

GISELDA

pa - ce sce - se a par - lar \_\_\_\_\_ scese a par -

*stringendo.*

I.  
Vni.

II.  
Vle

Vc.  
Cb.

56

**56** Poco più mosso

Handwritten musical score for Violins I and II, Viola, and Violoncello/Contrabasso. The score is in 4/4 time and consists of four measures. The Violins I and II parts are written in treble clef with a key signature of one sharp (F#). The Viola part is written in alto clef with a key signature of one sharp (F#). The Violoncello/Contrabasso part is written in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

G. C.

GISELDA

SOFA

ARVINO

EREMITA

CORO

I.

Vni

II.

Vle

Vc.  
Cb.

ri - sci, fe...

fa - i? la mi - sera duo - lo ha sì

sce - no!

fa - i? la mi - sera duo - lo ha sì

fa - i? la mi - sera duo - lo ha sì

fa - i? la mi - se-ra duo - lo ha sì

*stringendo*

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Sol  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Cmbs.  
Tp.  
G. C.

*stringendo*

GISELDA  
-ri - sci, fe - ri - - sci, fe. ri

SOFA  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -

ARVINO  
In - cau - - ta, ra - gion smar -

EREMITA  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -

CORO  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -

*stringendo*

I.  
Vni  
II.  
Vle  
Vc.  
Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
<sup>a2</sup>

Sol  
Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

G. C.

GISELDA  
-sci, fe - ri - - sci, fe - ri - - soi, fe - ri - - sci, fe -

SOFIA  
-rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion, ra -

ARVINO  
-rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion, ra -

EREMITA  
-rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion, ra -

CORO  
-rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion, ra -  
-rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion, ra -  
-rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion smar - rì, ra - gion, ra -

I.  
Vni

II.  
Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

G. C.

GISELDA  
-ri - sci, fe - ri - sci!

SOFIA  
-gion smar - ri!

ARVINO  
-gion smar - ri!

EREMITA  
-gion smar - ri!

CORO  
-gion smar - ri!  
-gion smar - ri!

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a 2

Sol

Cor.  
Do  
a 2

Trb.  
Do

Trbn.

Cmbs.

Tp.

G. C.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.